

1. The Fine Arts Commission was established in 1961 coincident with the Agency's move into the new headquarters building at Langley. Its first concern was the depressing effect that the building's gray interior was having upon employees. The Agency engaged a professional interior design firm (Interior Space Design of Chicago and New York) to develop a coherent and imaginative color plan for the building. The plan, recommended jointly by the consultant and the Fine Arts Commission was accepted by management. This plan continues to serve as the basic color standard for building decor.

2. Through the years, the Fine Arts Commission has sought additional improvements^{ways to} to the working environment: color accent walls have been introduced in selected conference areas; color has been added to the stairwells; a variety of wall hangings have been placed in working areas, and standards have been defined for carpeting and furniture.

3. An important function of the Commission has been to insure the maintenance of a consistant planned and integrated design. The Commission has always had the benefit of professional design advice. For the most part this advice has come from Brock Arms, a design consultant who was involved in creating the original interior design plan. In late 1975 a design consultant was hired by the Logistics Services Division. The in-house availability of a design expert

has provided a focal point for design problems and has insured that the solutions to these problems are consistant with Agency design standards.

* 4. The Commission's interests have covered a broad spectrum, from decorating the Director's Suite, the Executive Dining Room, the Rendezvous Room, and the Main Reception Area to black telephone booths. The Commission initiated the program to eliminate gray walls and suggested the switch from flat to semi-glass paint. The Commission requested the relandscaping of the area around the front entrance and ~~monitored~~ oversaw the installation of the Nathan Hale statue. It has also significantly influenced design in buildings outside the Headquarters complex such as Ames, Chamber of Commerce [redacted] Just about everything that involves the environment at CIA is of potential interest to the Fine Arts Commission.

STAT

5. Since 1969, the Fine Arts Commission has promoted the acquisition of wall hangings from a variety of sources. An arrangement was worked out with the National Collection of Fine Arts for the loan of a number of prints, and several large paintings from its Johnson Collection. These works of art were hung in public spaces. The Corcoran Gallery of Art loaned the Currier and Ives prints decorating the Director's suite. Vincent Melzac generously offered on long-term loan the paintings gracing our main corridors. Color and black and white photographs also were acquired.

6. In 1963 management approved a Commission recommendation to use 1D Corridor as an exhibit hall. Free standing display modules and exhibit cases were placed in the hall and a flexible track light system was installed, creating a pleasant exhibit area. The Commission has sponsored exhibits ranging from loans from the Corcoran Gallery, the National Gallery, posters, annual painting, photo and craft exhibits of Agency employees, and educational traveling exhibits of the American Federation of Art to major exhibits of artifacts gathered from all parts of the world by the Agency's employees. Comments on these exhibitions have shown that while employees are not uniformly enthusiastic about every exhibit, they strongly support the activity of exhibitions, which they find exciting and educational.

7. The Fine Arts Commission has also recognized a responsibility for private work spaces. Based on the thesis that it is difficult to improve the environment by management edict, the Commission sought to exercise its influence through the involvement of employees. These efforts have taken several forms. In 1974 the Deputy Director for Administration, on the recommendation of the Commission, asked each Deputy Director to establish office level Environmental Committees. Their purpose is to help office components define design and environmental requirements and to facilitate their solution. Committees receive Commission Meeting

minutes and occasionally attend meetings as observers. Another effort to involve employees has been the publication of a pamphlet titled "Design for Living at CIA". This pamphlet, which includes an introduction by then Director William Colby informed readers that 'Design is a purpose, a plan which sets out to achieve a specific goal. Design takes individual parts and works them together so that the total is greater than the sum of the parts.' The pamphlet went on to describe the environment in Headquarters Building and suggest ways that individuals can help improve it.

8. The most ambitious effort to improve work areas involved the purchase of numerous inexpensive wall hangings, including posters by the London Transport Association and the Sierra Club, reproductions of old master paintings and over 500 mounted black and white photos. As employees request assistance they are asked to participate in the improvement of their quarters by reducing wall clutter, removing non-functional furniture and improving the furniture arrangement.

9. Looking to the future, the Fine Arts Commission will continue to encourage the active involvement of employees with their Environmental Committees and the Commission in making private spaces more attractive. It will also continue to sponsor selected exhibits. Solutions have been found to the major visual design problems of the Agency and time has proven their compatibility with the building and the times. The Commission will continue, however, to seek out further improvements in our work environment. It will promote the ^{this} concern and involvement of employees in ~~their~~ endeavor. Acting in behalf of the Director, the Commission ^{will} be the focal point for the assessment of the environment, impact of Appr^{oval} date 2002/05/17 by CIA RDP87-01130R000100130020-4 and ensure their compatibility, with the established design plan.